



Current Exhibitions

Cover: Detail of a Javanese cotton sarung from c. 1850, decorated using the wax-resist dyeing process known as batik (106.7 x 204.3 cm, Los Angeles County Museum of Art, Inger McCabe Elliott Collection)

Fabric of Enchantment: Indonesian Batik from the North Coast of Java from the Inger McCabe Elliott Collection at the Los Angeles County Museum of Art

Galleries 109–112, through February 11
Masterpieces of batik with a notable social role

Yasuhiro Ishimoto Photographs: Traces of Memory

Gallery 105, through January 3
Evocative images of clouds, leaves, and footprints

Body/Culture/Spirit: Photographs by Maria Magdalena Campos-Pons

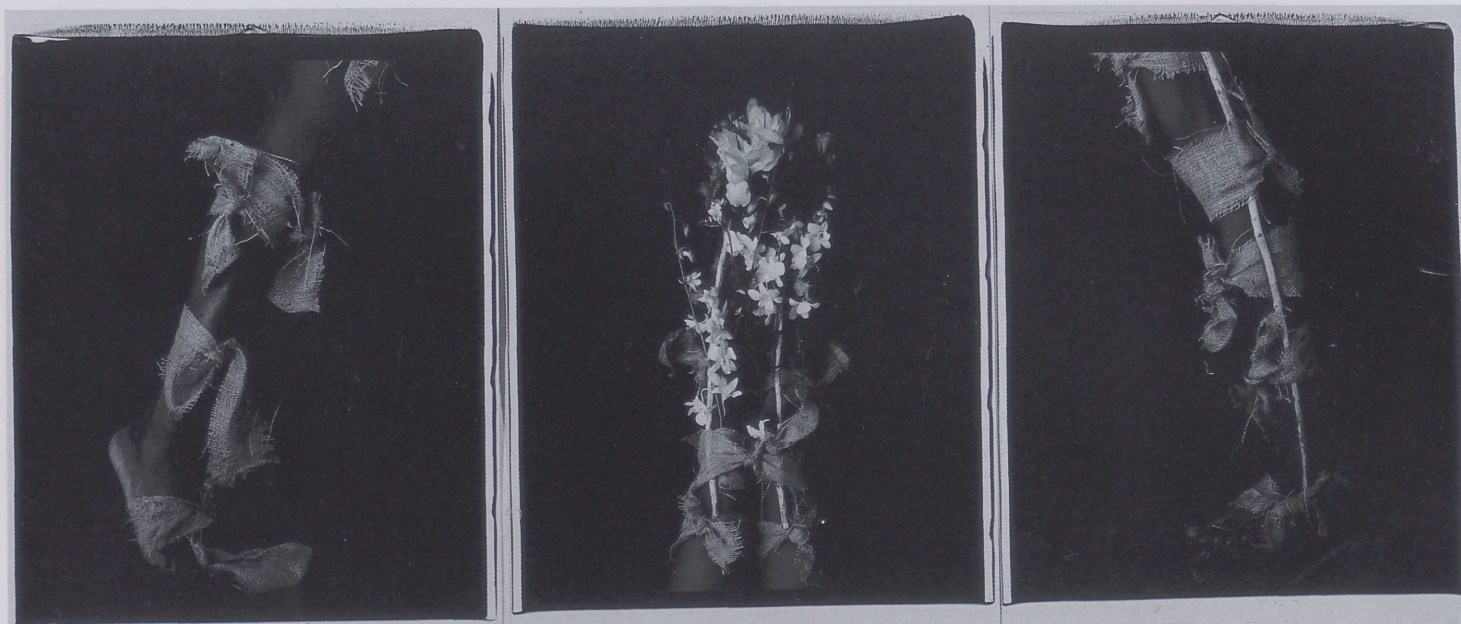
Gallery 105, January 6–March 14
The body as an icon of identity, femininity, and spirituality

Viktor Schreckengost and 20th-Century Design

Gallery 101, through February 4
Retrospective of a versatile and prolific designer
Sponsored by Hahn Loeser and Parks LLP and The John P. Murphy Foundation

Cleveland Builds an Art Museum, 1884–1916

Lower Level/Education
Photos and drawings from the archives document the 1916 building's design and construction
Supported by Patron Sponsors Leigh and Mary Carter



December 17 from 1999, a triptych of 20 x 24 Polaroid photographs by Maria Magdalena Campos-Pons



From the Director

Dear Members,
Happy New Year, first of all. As we begin the new year, I want to thank you all for the warm welcome that was extended to me upon my arrival here last March; I hope that your museum has been equally welcoming to you. The year 2000 was a solid one for the museum, especially given the many challenges of a year of transition, with attendance at press time expected to be near 600,000 for the fourth consecutive year.

Looking into 2001, we will offer three impressive major exhibitions, including art from the lost ancient city of Antioch (March 25 to June 3), a much-deserved celebration of our own splendid collection of Japanese screens (July 15 to September 16), and a fascinating exhibition of works by Pablo Picasso that explores the theme of the artist's studio (opening October 21), as well as smaller but no less worthy shows focusing on photography and art conservation.

To start, this January offers a number of stimulating midwinter attractions: the Viktor Schreckengost exhibition runs until February 4; *Fabric of Enchantment*, an entrancing show of Indonesian batik art, is on view until February 11; and our annual free celebration of Martin Luther King Jr. Day provides a special occasion to open the galleries on Monday, January 15. All this is in addition to a rich variety of programs and, of course, the 70 galleries of the museum's endlessly rewarding per-

manent collections. Please do spend some time here with us.

Looking ahead to next month, a special forum, *Visions of Race*, held on the morning of February 3, will bring to Cleveland a panel of nationally known scholars for a public forum exploring how 20th-century art and the popular media have depicted and responded to the racial diversity of this country. I urge you to participate in what will be a compelling discussion.

You will notice a few modest changes in this month's magazine. Among the refinements are a simplified cover and a revised calendar of events that clarifies the museum's ever-increasing activities. A new feature called "Personal Favorite" features curators and other staff members who share a few thoughts about particular works they find appealing. This time, Stephen Fliegel introduces to us a pair of bifolia from a medieval psalter, a work you will be able to see in gallery 102 this month. We hope this magazine continues to be a fitting expression of the bond between the museum and you, its members. Your comments, as always, are most welcome.

Sincerely,

Katharine Lee Reid
Katharine Lee Reid, Director

Sidewalk art: The fruits of Viktor Schreckengost's creative genius are just as likely to be found sitting on a kitchen shelf or rolling down a driveway as hanging on a museum wall.



Communication Art



Fabric of Enchantment: Indonesian Batik from the North Coast of Java from the Inger McCabe Elliott Collection at the Los Angeles County Museum of Art
Through February 11

The colorful batik textiles from the north coast of the Indonesian island of Java displayed international artistic styles, communicating the identity of their foreign and mixed-heritage owners. They differ from the sacred batiks made in central Java, in blue, brown, and white, for the native Javanese.

Foreigners settled along Java's north coast during centuries of a thriving international trade with the great markets in China, India, and the Mediterranean. Foreign textiles often were traded for coveted Indonesian spices. Then in the 17th century, the Dutch gained a prominent position through their trading company, the Dutch East India Company, eventually transforming that prominence into colonial rule that continued until independence in 1945. Over time, the foreigners intermarried and created a people of mixed heritage with distinct cultures, including Indo-Chinese, Indo-Arabian, and Indo-European. Their identity was revealed by the colors and patterns of their batik hip wrappers (*sarung*) worn around the waist. These garments conveyed complex messages about gender, age, and religion; economic, social, and marital status; regional and ethnic identity; and clan or group affiliation.

Batik is a resist-dyeing technique in which patterns are created by applying molten wax to selected areas of a textile to prevent the absorption of dyes. Most patterns require covering and uncovering specific areas several times, depending on the number of colors. The wax is applied to a pre-

pared cotton or occasionally silk cloth on both sides (making it reversible), while laid over a bamboo frame so that it is lit from the back. After each dipping in a dye vat for a particular color, the wax is boiled off and then reapplied to further define the pattern before immersion in another color. A unique Javanese canting tool composed of a copper vessel with a bent nozzle attached to a bamboo handle is dipped in the heated wax and used to draw on the cloth. In the highest-quality batiks, drawn lines are continuous with uniform thickness, and areas of solid color display little if any crackle, or lines caused by seepage through cracked wax during dyeing. Each step of the labor-intensive process—which can take several months to complete—is done by specialists. Men often prepare the cloth and do the dyeing and finishing. Women usually apply the wax according to their proficiency: the field pattern requires the greatest expertise and the borders the least. Gold leaf was sometimes added on the island of Sumatra, where north coast batiks were often featured at weddings.

As the manufacture of batiks became commercialized during the first half of the 19th century, entrepreneurs of varied heritage marketed them to their own and other ethnic groups. Subsequently, some Indo-European designers (often widowed Dutch women) created elaborate floral-bouquet patterns with expanded color palettes, which they signed in an early form of name-brand marketing. Known as *batik Belanda*, after the local term for the Dutch, these garments achieved haute couture

The two Javanese hip wrappers at the top of each page illustrate the evolution of hand-drawn Indo-European patterns, with the introduction of large blossoms around 1900. Both are made of machine-woven cotton using natural dyes; gold leaf has been applied to the hip wrapper at left. Left:



From Semarang, c. 1850 (106.7 x 204.3 cm). Right: A signed batik by A. J. F. Jans from Pekalongan, c. 1900 (106.7 x 222.3 cm). (Los Angeles County Museum of Art, Inger McCabe Elliott Collection)

status. By the 1930s and 1940s, patterns had become increasingly complex, culminating with intricate backgrounds.

Each subculture interpreted differently the batiks' varied motifs, which were adapted from sources such as local flora and fauna, Indian textiles, Chinese textiles and ceramics, European magazines, Arabic calligraphy, and symbols of

transportation and colonial Dutch power. Their stunning patterns in myriad colors functioned as a form of "communication art" when worn for daily or ceremonial occasions.

■ Louise W. Mackie, Curator of Textiles and Islamic Art

For both of these batiks from Cirebon on Java, the hand-drawn wax patterns were applied to machine-woven cotton. The Indo-Chinese maker of the handkerchief at left used natural dyes and Asian-influenced motifs with a phoenix at

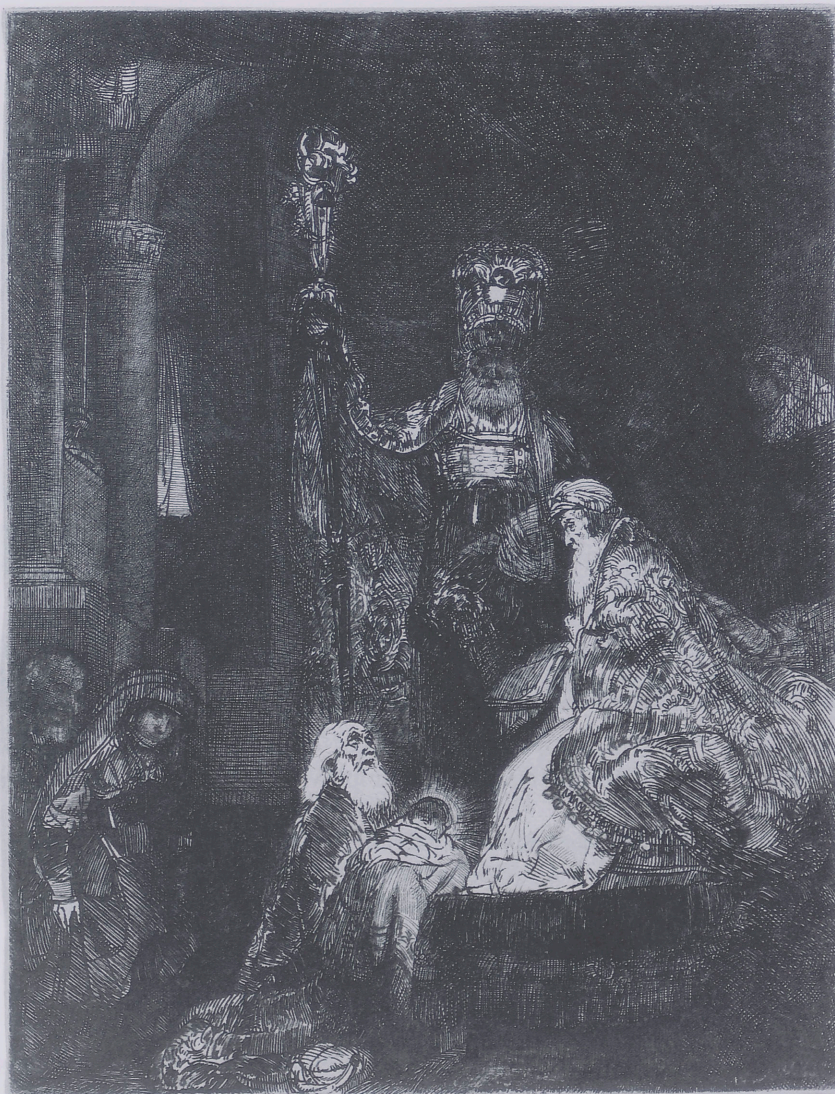
the center (c. 1880, 69.9 x 69.9 cm). The wall hanging at right, dyed with synthetic indigo, is covered with Arabic calligraphy (c. 1900, 90.1 x 227.8 cm, detail). (Los Angeles County Museum of Art, Inger McCabe Elliott Collection)





The Experimental Rembrandt

In The Presentation in the Temple in the Dark Manner from c. 1654, Simeon, to whom "it was revealed . . . by the Holy Ghost, that he should not see death before he had seen the Lord's Christ," holds up the infant Jesus toward the High Priest (sheet [trimmed to platemark] 21 x 16.3 cm, Purchase from the J. H. Wade Fund 1999.3).



For Rembrandt (1606–1669), who over the course of his career was deeply involved with printmaking, etching was not just a method to produce images in multiples, but a totally different creative activity. Exploiting the expressive possibilities of intaglio techniques, he developed innovative means to achieve a highly personal vision. He skillfully combined etching with engraving and drypoint and varied the effect by changing the inking and wiping of the copper plate. Rembrandt realized that the color, texture, and absorbency of the support onto which the plate was printed also influenced the outcome; by manipulating the process, the same image could yield a great range of results. He was perhaps the greatest experimental printmaker who has yet lived.

Since the great majority of Rembrandt's prints are portraits of biblical and mythological subjects, the figure is an important aspect of his artistry. He studied the nude in drawings and etchings inten-

sively during three periods. At the beginning of his career, in 1631, he produced five drawings and three etchings where the figures are modeled with a carefully drawn, elaborate network of cross-hatching, while in 1646 a freer style was used where modeling was accomplished with short strokes, dots, or scribbles. Rembrandt's most searching analysis of feminine form took place in 1654–61, when he used a reed pen or the tip of a brush to draw nudes with strong outlines embellished with ink wash. The monumental quality of these drawings also appeared in six etchings produced between 1658 and 1661, the culmination of three decades of studying the nude.

In one of these late works from 1658, *Woman Bathing Her Feet in a Brook*, Rembrandt concentrated on the subtle play of light and shadow which articulates the female form. In this rare, early impression, he carefully wiped the surface of the copper plate, leaving some ink, so that a thin layer of

This superb, atmospheric impression of *Woman Bathing Her Feet in a Brook* is further enhanced by the beige-toned Japanese paper, which adds warmth and a special glow to the flesh (platemark 15.8 x 8 cm, Leonard C. Hanna Jr. Fund 1997.4).



tone unifies the work and creates the effect that the fully rounded figure is emerging from a shadowy background. In excellent condition, it previously belonged to the Duke of Devonshire, Chatsworth, England, one of the oldest and finest collections of old master prints left in private hands.

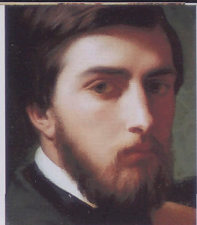
In the 1650s, the height of his career as a printmaker, Rembrandt also produced a variety of prints concerned with the life of Christ. These include four subjects from about 1654, executed vertically on plates nearly identical in size, although they probably were not conceived as a homogeneous series. While a fine impression of *Christ at Emmaus* was a gift of the Print Club of Cleveland in 1922, a superb impression of the *Descent from the Cross by Torchlight* was purchased in 1986 on the occasion of the retirement of Louise S. Richards (then curator of prints and drawings), and exceptional impressions of both the first and fourth states of *The Entombment* were acquired in

1992 to celebrate the museum's 75th anniversary. The last of the group, this outstanding impression of *The Presentation in the Temple in the Dark Manner*, has further enriched the collection.

In contrast to earlier representations of biblical subjects, Rembrandt often illustrated the more intimate and private meaning of an event. In *The Presentation in the Temple*, Rembrandt pictures Simeon holding up the infant Jesus toward the High Priest, a frail and venerable figure who allows the book of prayer to slip gently from his grasp. To the left the Virgin and Joseph humbly kneel in shadow. Towering over all is a priest wearing a high hat with an enormous crozier. In the top right background is a woman, probably Hannah, who "spake of him to all them that looked for redemption in Jerusalem." Attention is concentrated on the faces of the two old men, Simeon and the High Priest, which are in full light, as Simeon "took Him up in his arms, and blessed God and said: Lord, now lettest thy servant depart in peace, according to thy word."

The light that illuminates Simeon and the High Priest symbolizes the presence of the divine while the Virgin, Joseph, and Hannah emerge from the shadows. By combining etching, drypoint, and engraving Rembrandt expanded the limits of printmaking. Previous practitioners of etching, a linear technique, could not describe the infinite gradations of grays which exist between the white of the paper and the black of the deepest shadows. But Rembrandt, by using an unsystematic network of fine crosshatching in the background and by varying the density of groups of parallel lines on the figures, created a rich pictorial effect. This accomplishment is only really apparent in superlative early impressions such as this one where the drypoint accents are fresh and strong and the nuances of the shading are impeccable. It is not surprising, then, that such a fine impression in such excellent condition belonged to some of the most discriminating collectors of Rembrandt prints—from John Barnard in the 18th century to 20th-century connoisseurs like Paul Davidsohn, Felix Somary (who was advised by the Viennese old master print scholar Joseph Meder), and most recently Joseph R. Ritman of Amsterdam.

■ Jane Glaubinger, Curator of Prints



Seeing Double

Born in Lyon, Hippolyte Flandrin (1809–1864) was Jean Auguste Dominique Ingres's first student, enrolling along with his brother Paul in the master's workshop in 1829. Flandrin won the Prix de Rome in 1832 and during his six years there painted mostly religious subjects. Devoutly Christian, he made religious art his specialty, decorating churches in Paris—most notably St.-Séverin (1838–41), St.-Vincent-de-Paul (1849–53), and St.-Germain-des-Près, where he worked for more than 20 years. In 1853 Flandrin was elected a member of the Académie des Beaux-Arts and four years later became a professor at the École des Beaux-Arts. While he was decorating the church of St.-Martin D'Ainay, the young Edgar Degas visited the worksite.

His work extended to the secular, however. A

fashionable portraitist, Flandrin's fame during his own time is perhaps best measured by his 1861 commission of a portrait from Emperor Napoleon III. Today his works are mainly in Paris, Lyon, Montauban, and Cambridge. Before the Cleveland Museum of Art's acquisition of the *Dassy Brothers*, the Detroit Institute of Arts was the only U.S. museum to own a painting by him.

The sitters, René-Charles and Jean-Baptiste Dassy, were the last direct descendants of an old and wealthy family from Meaux, a city to the north-east of Paris. The Dassy family exemplifies the social change of well-established merchants who rose to become members of the upper class. The brothers' grandparents were able to acquire *biens nationaux*—church and aristocratic properties seized during the Revolution. Their father died in

Painted in 1850, René-Charles Dassy and His Brother Jean-Baptiste-Claude-Amédée Dassy never left the Dassy family until 1997, when it was offered at auction in Paris. The museum acquired the painting from W. M. Brady & Co., New York (oil on canvas, 133.4 x 92.7 cm, Leonard C. Hanna Jr. Fund 2000.17).



Double Self-Portrait of Hippolyte and Paul Flandrin, 1835 (Musée du Louvre)



Chassériau, *Les deux soeurs* (Portrait of the Artist's Sisters), 1843 (Musée du Louvre)



Ingres, Ferdinand, Duc d'Orleans, 1842 (private collection, France)



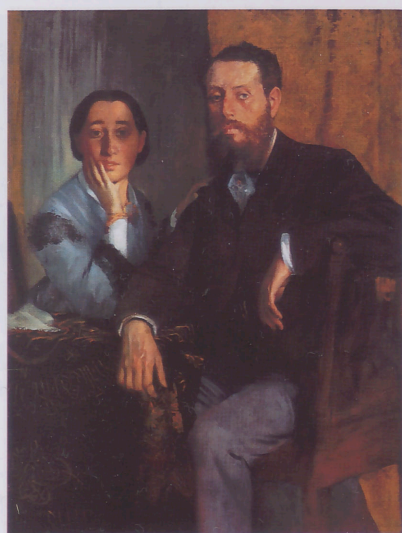
1829 when the boys were only three and two years of age. Five years later their mother passed away. This loss doubtlessly forged their very close relationship, linking them throughout their lives. It was only in 1889, after the elder René-Charles died, that Jean-Baptiste married; he was then 62 years old. The brothers inherited a great fortune which allowed them to lead lives of leisure, although the younger brother was involved with local politics.

Flandrin brilliantly captured René-Charles's and Jean-Baptiste's special solidarity. The brothers seemingly shared one life, a fact Flandrin knew very well, as both were his pupils. Perhaps the artist's own close relationship with his brother Paul gave him a special sensitivity to the sitters' fraternal bond. Interestingly, in 1835 Hippolyte and Paul made a double portrait of themselves, each completing the image of the other. Indeed, it seems that Flandrin projected an idealized vision of himself and his brother onto the Dassys. Double por-

traits such as this one are often fascinating, because of opposing, complementary, or repetitive elements that communicate intense underlying psychology. With his painting of the Dassy brothers, Flandrin doubtlessly sought to rise to the challenge of famous contemporaries, such as Théodore Chassériau's image of his sisters, *Les deux soeurs*. Likewise, he sought to pay homage to Ingres's magnificent portrait of the crown prince, Duc Ferdinand d'Orleans. While Flandrin's double portrait does reflect Ingres's composition, it also introduces a greater realism. This increased faithfulness to physical reality, along with the sitters' sense of inner presence and deep melancholy, is later echoed in the work of Degas, an admirer of Ingres and friend of Flandrin. Degas's double portrait of Edmondo and Thérèse Morbilli is a fine example of this.

Dressed like fashion plates of the time, the Dassys' clothing transcends their social status. Jean-Baptiste wears a short "redingotte" (overcoat), white trousers, and gloves and holds a riding crop or thin walking stick. René-Charles wears even more *recherché* attire—then called *à la Grec*—consisting of a black-on-black embroidered velvet jacket, a loose shirt, and slightly Oriental trousers. Leaning on his brother's shoulder, he holds a soft velvet "*chapeau à la van Dyck*," a hat similar to those found in portraits by Rembrandt or Raphael. Their clothing, along with their melancholy faces and subdued elegance, foreshadows the emergence of the dandy—a manifestation of a way of life unique to young men of the 19th century.

Degas, Edmondo and Thérèse Morbilli, 1865/67 (Museum of Fine Arts, Boston, Gift of Robert Treat Paine)



■ Sylvain Bellenger, Curator of 19th-Century Paintings

January

S M T W T F S
 1 2 3 4 5 6
 7 8 9 10 11 12 13
 14 15 16 17 18 19 20
 21 22 23 24 25 26 27
 28 29 30 31

2 Tuesday
Highlights Tour
 1:30

3 Wednesday
Art of the Epiphany 1:30
 gallery talk
U.S. Go Home
 7:00 film \$

4 Thursday
Highlights Tour
 1:30

9 Tuesday
Highlights Tour
 1:30

10 Wednesday
18th-Century British Art 1:30
 gallery talk
Drawing 1:00–3:30 adult studio class begins R \$
Composition
 6:00–8:30 adult studio class begins R \$
Chocolat 7:00 film \$

11 Thursday
Beginning Watercolor 9:30–12:00 adult studio class begins R \$
Highlights Tour
 1:30

12 Friday
Highlights Tour
 1:30
The Lustful Eye: A Designer's Journey 6:00 Inger McCabe Elliott, guest lecturer
18th-Century British Art 6:00
 gallery talk
In the Presence of a Clown 7:00 film \$
Paris Combo 7:30
 concert of French cabaret music \$

13 Saturday
Explorations in Batik A 10:00–4:00
 adult studio class, part 1 of 2 R \$
Trideca Society Meeting
 10:30
All-day Drawing Workshop 10:30–4:00 R \$
Highlights Tour
 1:30

14 Sunday
Magical Colors: Batik Dyeing
 1:00–4:00 Family Express workshop
18th-Century British Art 1:30
 gallery talk
Viktor Schreckengost and American Bicycle Design 2:00 Henry Adams, lecturer
In the Presence of a Clown 2:00 film \$
Karel Paukert
 2:30 organ recital

15 Monday
Martin Luther King Jr. Day Celebration
 10:00–5:00
Explorations in Batik B 9:30–3:30
 adult studio class, part 1 of 2 R \$
African Tales
 11:00 and 1:00
 storytelling
Greater Cleveland Choral Chapter
 1:00 gospel concert
African Masks
 1:30–4:00 workshop
African Art 2:30
 gallery talk

16 Tuesday
Explorations in Batik B 9:30–3:30
 adult studio class, part 2 R \$
Highlights Tour
 1:30

17 Wednesday
Dutch 17th-Century Art 1:30
 gallery talk
No Fear, No Die
 7:00 film \$
Quilting Against the Odds 7:00
 Jane Sassaman, guest lecturer

18 Thursday
Abstracting from Nature 10:00–4:00
 Family Express workshop with Jane Sassaman R \$
Highlights Tour
 1:30

19 Friday
Machine Appliqué
 10:00–4:00 textile workshop with Jane Sassaman R \$
Highlights Tour
 1:30
Fabric of Enchantment 6:00
 Louise Mackie leads a gallery talk
Luminous Motion
 7:00 film \$
Big City Jazz 7:30
 jazz concert \$

20 Saturday
Machine Appliqué
 10:00–4:00 textile workshop with Jane Sassaman R \$
Explorations in Batik A 10:00–4:00
 adult studio class, part 2 R \$
A World of Great Art 10:30–12:00
 members-only art class begins R \$
Highlights Tour
 1:30
Jim Hall Four + Four 8:00 Jazz on the Circle concert \$

21 Sunday
Magical Colors: Batik Dyeing
 1:00–4:00 Family Express workshop
Dutch 17th-Century Painting 1:30
 gallery talk
Luminous Motion
 2:00 film \$
A Visit with Viktor 2:00 Viktor Schreckengost with Henry Adams
Indonesian Folktales 2:00–3:00
 storytelling
Karel Paukert
 2:30 organ and harpsichord recital

23 Tuesday
Highlights Tour
 1:30

24 Wednesday
Bronzes: East and West 1:30
 gallery talk
I Can't Sleep 7:00
 film \$

25 Thursday
Highlights Tour
 1:30

26 Friday
Highlights Tour
 1:30
Bronzes: East and West 6:00
 gallery talk
Swinging in Cleveland 7:00
 dance performance and workshop
Cinéma Vérité: Defining the Moment 7:00
 film \$

27 Saturday
Highlights Tour
 1:30

28 Sunday
Magical Colors: Batik Dyeing
 1:00–4:00 Family Express workshop
Bronzes: East and West 1:30
 gallery talk
Cinéma Vérité: Defining the Moment 2:00
 film \$
Karel Paukert
 2:30 organ recital



Learn batik technique

30 Tuesday
Highlights Tour
 1:30

31 Wednesday
Viktor Schreckengost
 1:30 gallery talk
Fabric of Enchantment
 6:00 gallery talk
Nenette and Boni 7:00
 film \$
Baritone Wolfgang Holzmaier with Pianist Russell Ryan 7:30
 Gala Music concert \$



Mr. Schreckengost and Mr. Adams team up on January 21.

5 Friday
Highlights Tour
 1:30
Art of the Epiphany 6:00
 gallery talk
Beau Travail
 7:00 film \$

6 Saturday
Highlights Tour
 1:30

7 Sunday
Viktor's Toys
 2:00–4:30 Family Express workshop
Art of the Epiphany 1:30
 gallery talk ✓
Beau Travail
 2:00 film \$
Margaret Kemper 2:30
 organ recital



Margaret Kemper, the 7th



Beau Travail, the 5th and 7th

- T Tickets required
- ✓ Sign-language interpreter
- \$ Admission charge
- R Reservation required

Martin Luther King Jr. Day Celebration

All day Monday, January 15.
All events are free.

African Tales: Storytelling in the Galleries

11:00 and 1:00. Anita Peeples.

The Greater Cleveland

Choral Chapter 1:00. Led by the Olivet Baptist Church's musical director, Richard Smith, this 50-member choir gathers great choral

The Greater Cleveland Choral Chapter sings on Martin Luther King Jr. Day, Monday the 15th.



singers from around the Greater Cleveland area.

African Mask Workshop 1:30–4:00. Families create masks based on the CMA African collection.

African Art Gallery Talk 2:30.

Textile Exhibition Lecture/Reception

The Lustful Eye—

A Designer's Journey

Friday, January 12, 6:00. Photojournalist Inger McCabe Elliott, collector of the textiles in the exhibition *Fabric of Enchantment: Indonesian Batik from the North Coast of Java*, presents a slide lecture on how she discovered color through these batiks. A reception follows.

Inger McCabe Elliott shares her colorful adventures, Friday the 12th.

Gallery Talks

1:30 daily and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the 1st Sunday is sign-language interpreted. Talks not described here are highlights tours.

Art of the Epiphany

Wednesday, January 3, 1:30, Friday the 5th at 6:00, and Sunday the 7th at 1:30. Pat Ashton.

18th-Century British Art

Wednesday, January 10, 1:30, Friday the 12th at 6:00, and Sunday the 14th at 1:30. Saundy Stemen.

Dutch 17th-Century Painting

Wednesday, January 17 and Sunday, January 21 at 1:30. Joellen DeOreo.

Fabric of Enchantment: Batiks

Friday, January 19 and Wednesday, January 31, 6:00. Louise W. Mackie, Curator of Textiles and Islamic Art.

Bronzes: East and West

Wednesday, January 24, 1:30, Friday the 26th at 6:00, and Sunday the 28th at 1:30. Jean Graves.

Viktor Schreckengost and 20th-Century Design

Wednesday, January 31, 1:30. Kate Hoffmeyer.

Lectures and Workshops

Trideca Society Annual Meeting

Saturday, January 13, 10:30. Business meeting followed by a panel discussion chaired by the *Plain Dealer's* Steven Litt: *The Future of Collecting*. A reception follows.

Viktor Schreckengost and American Bicycle Design

Sunday, January 14, 2:00. Henry Adams, Curator of American Painting.

Jane Sassaman

The contemporary quilter offers a series of events sponsored by the Textile Art Alliance. Space is limited. Call ext. 256 for information.

Lecture: Quilting Against the Odds, Wednesday, January 17, 7:00 (free).

Design Workshop: Abstracting from Nature, Thursday, January 18, 10:00–4:00 (\$100, TAA members \$75).

Technique Workshop: Machine Appliqué, Friday and Saturday, January 19 and 20, 10:00–4:00 (\$200, TAA members \$150).

A Visit with Viktor

Sunday, January 21, 2:00. Meet Viktor Schreckengost in person, with Henry Adams.





Performing Arts



inspired generations of jazz guitarists. He returns to Cleveland with his string and jazz quartets in this Jazz on the Circle concert. \$25 and \$18, CMA members \$23 and \$16; call 216-231-1111.

Dance: Swinging in Cleveland
Friday, January 26, 7:00. Valery Salstrom and Joel Plys, Get Hep Swing, Ltd. Swing dancers perform in Gartner, then provide instruction in the interior garden court.

Coming Up: On Wednesday, February 28 the museum presents the exclusive Midwest engagement of *Echoes from Eternity: Great Masters of Persian Classical Music*. The tenor supreme of Persian classical music, M. R. Shajarian, joins two of Iran's greatest living instrumentalists, Hossein Alizadeh and Kayhan Kalhor. \$30 and \$27, CMA members \$27 and \$24.



Paris Combo appears in a VIVA! concert Friday the 12th. Promotional support comes from Cleveland Magazine and The Wave 107.3.

Top: Schreckengost's watercolor Big City Jazz, from 1987 (Mr. and Mrs. Ridley Watts)

Paris Combo:
French Cabaret Music
Friday, January 12, 7:30.

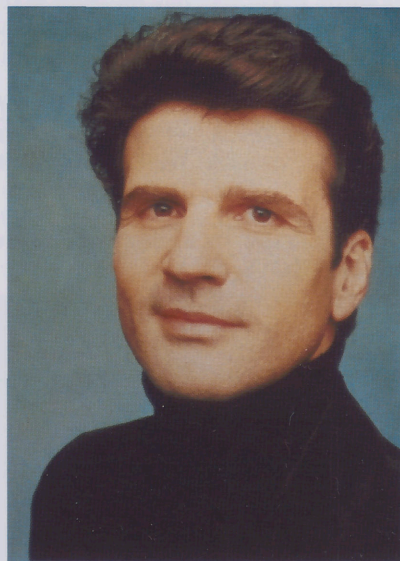
Though the French quintet brings back a cabaret sound reminiscent of 1930s Paris, its original music bubbles with modern subtlety and intelligence. Chanteuse and leader Belle du Berry plays the accordion and writes the company's witty French lyrics. Cleveland debut. \$26 and \$22, CMA members \$22 and \$19.

Big City Jazz
Friday, January 19, 7:30.

Jack Shantz directs the 20-member Cleveland Jazz Orchestra in celebration of Viktor Schreckengost. \$12, CMA members \$8.

Jim Hall Four + Four
Saturday, January 20, 8:00.

Hall studied at the Cleveland Institute of Music and went on to perfect a harmonically advanced style that



Baritone Wolfgang Holzmaier

Musart Matinéés

Margaret Kemper, organ
Sunday, January 7, 2:30.

The former president of the American Guild of Organists performs works by J. S. Bach and French composers.

Curator's Organ Recitals
by Karel Paukert
Sundays, January 14-28, 2:30.

January 14 Excerpts from Messiaen's *La Nativité du Seigneur*.

January 21 Baroque music for organ and harpsichord.

January 28 Works by Eben and J. S. Bach.

Gala Music Series

Wolfgang Holzmaier, baritone
Russell Ryan, piano

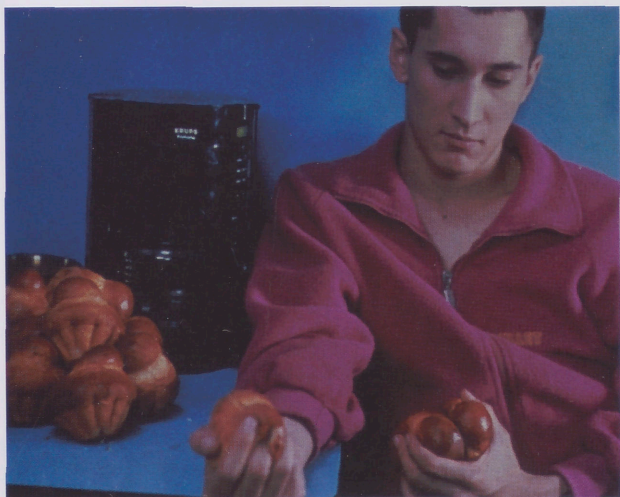
Wednesday, January 31, 7:30.
The intense and refined Austrian lyric baritone performs works by Haydn, Mozart, Beethoven, Szymanowski, Roussel, and R. Strauss. \$20 or \$18; museum and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5.

Pre-concert lecture by Richard Rodda at 6:30 in the recital hall.

Recorded selections from museum concerts are broadcast on Mondays at 10:00 pm on WCLV (95.5 FM). Programs are subject to change.

The VIVA! and Gala Music Series are made possible by the generosity of the Larry J. B. and Barbara S. Robinson Family Foundation. Additional Musical Arts support is provided by the Musart Society.

Six Movies by Claire Denis



Nenette and Boni

Claire Denis:

The Making of a Master

Claire Denis's *Beau Travail* was one of the film revelations of last year, confirming that the French director is one of the major filmmakers of our time. This series traces her career trajectory up to and including this masterpiece. Each film \$4 CMA members, \$6 others.

U.S. Go Home

Wednesday, January 3, 7:00.
(France, 1994, color, subtitles, 68 min.) directed by Claire Denis, with Alice Houri and Gregoire Colin. In 1965, three teenagers obsessed with losing their virginity hitch a ride with an American GI, acting out France's love-hate relationship with America. Cleveland premiere. Preceded at 7:00 by the 48-minute French documentary *Claire Denis: The Wanderer* (1995).

Beau Travail

Friday, January 5, 7:00.
Sunday, January 7, 2:00.
(France, 1999, color, subtitles, 90 min.) directed by Claire Denis, with Denis Lavant and Gregoire Colin. Herman Melville's *Billy Budd* is recast in the French Foreign Legion in Djibouti, East Africa. With spell-binding sequences of military rituals, this spartan yet voluptuous film ponders the legacy of colonialism. Music by Benjamin Britten.

Chocolat

Wednesday, January 10, 7:00.
(France/W. Germany, 1988, color, subtitles, 105 min.) directed by Claire Denis, with Isaach de Bankolé, Francois Cluzet, and Cécile Ducasse. A young French woman remembers her multicultural childhood in Cameroon. Produced by Wim Wenders; music by Abdullah Ibrahim.

No Fear, No Die

Wednesday, January 17, 7:00.
(France, 1990, color, subtitles, 92 min.) directed by Claire Denis, with Isaach de Bankolé, Solveig Dommartin, and Jean-Claude Brialy. Two African immigrants make a meager living on the illegal cock-fighting circuit in the dingy outskirts of Paris. Music by Abdullah Ibrahim.

I Can't Sleep

Wednesday, January 24, 7:00.
(France, 1993, color, subtitles, 110 min.) directed by Claire Denis, with Beatrice Dalle. Disconnected characters coexist uneasily in multicultural Paris while a serial killer terrorizes their neighborhood.

Nenette and Boni

Wednesday, January 31, 7:00.
(France, 1996, color, subtitles, 103 min.) directed by Claire Denis, with Gregoire Colin, Alice Houri, and Vincent Gallo. Two teens and their abusive father live on the margins of contemporary Marseilles. Nenette is a pregnant, unmarried 15-year-old. Boni, 19, works in a pizza parlor.

A New Bergman Film, Two Other Premieres

Three first-run films: each \$4 CMA members, \$6 others.

In the Presence of a Clown

Friday, January 12, 7:00.
Sunday, January 14, 2:00.
(Sweden, 1997, color, subtitles, 120 min.) directed by Ingmar Bergman, with Börje Ahlstedt, Erland Josephson, and Pernilla August. The great Bergman returns to directing with this dark comedy: In 1920s Sweden, a former mental patient obsessed with the death of Schubert sets about making a silent movie in which live actors will speak the dialogue. Ohio premiere. Projected from videotape. Shown courtesy of SVT Drama (Boel Rosenlund).

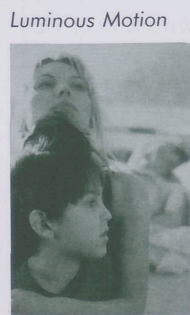
Luminous Motion

Friday, January 19, 7:00.
Sunday, January 21, 2:00.
(USA, 2000, color, 94 min.) directed by Bette Gordon, with Deborah Kara Unger and Eric Lloyd. Traveling in a red Chevy Impala, a precocious 10-year-old and his unstable mother careen between motels, diners, bars, one-night stands, and petty thefts.

Cinéma Vérité:

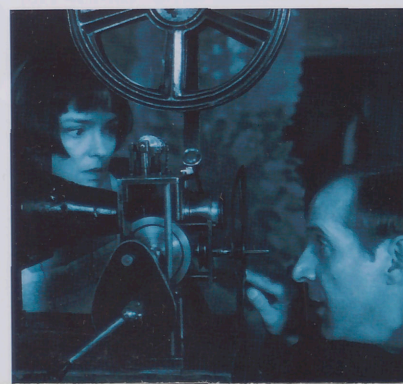
Defining the Moment

Friday, January 26, 7:00.
Sunday, January 28, 2:00.
(Canada, 2000, color, 102 min.) directed by Peter Wintonick, with Robert Drew, Albert Maysles, D. A. Pennebaker, and others. The director of *Manufacturing Consent* explores the history of direct-cinema documentary filmmaking. Includes interviews with master practitioners from the 1960s.



Luminous Motion

In the Presence of a Clown





Adult Studio Classes

All-day Drawing Workshop

Saturday, January 13, 10:30–4:00.
Sun-Hee Choi leads an intensive class for beginning to advanced students. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Call ext. 461 to register.

Drawing

Eight Wednesdays, January 10 through February 28, 1:00–3:30.
Instructor, Jesse Rhinehart. \$80 for CMA members, \$110 others. Limit 15. Call ext. 461 to register.

Composition

Eight Wednesday evenings, January 10 through February 28, 6:00–8:30.
Instructor Susan Gray Bé teaches composition using oil, gouache, and/or acrylic paint as well as charcoal and charcoal pencil. \$50 for CMA members, \$100 others; supplies list provided at registration. Limit 12. Call ext. 461 to register.

Beginning Watercolor

Eight Thursdays, January 11 through March 1, 9:30–12:00.
Instructor, Jesse Rhinehart. \$100 for CMA members, others \$135; fee includes paper and stretchers. Participants provide their own paint, palette, and brushes. Limit 15. Call ext. 461 to register.

Explorations in Batik

Session A: Saturdays, January 13 and 20, 10:00–4:00.
Session B: Monday and Tuesday, January 15 and 16, 9:30–3:30.
Robin VanLear and Wendy Mahon lead a pair of two-day workshops focusing on immersion techniques for batik artists at all levels of experience. \$100 for CMA members, \$135 for others. Limit 10. Call ext. 461 to register.

Family Express

Free drop-in family workshop every Sunday afternoon.

Viktor's Toys

Sunday January 7, 1:00–4:00.
Projects inspired by the work of Mr. Schreckengost.

Magical Colors: Batik Dyeing

Sundays, January 14–28, 1:00–4:00.
Explore dyeing techniques. Presented by the Textile Art Alliance.

Indonesian Folktales

Sunday, January 21, 2:00–3:00. If These Walls Could Talk storytelling in the galleries.

Members-only Art Appreciation Course

A World of Great Art

Eleven Saturdays, January 20 through March 31, 10:30–12:00.
A chronological slide-lecture survey of Western and Eastern cultures beginning with ancient art, using our permanent collection. Second semester starts in September. \$100 per semester; call the ticket center to register.

First Semester Schedule

January 20 *Ancient Egypt: On the Banks of the Nile*

January 27 *Early China: An Emerging Empire*

February 3 *Greek and Roman Worlds in Antiquity*

February 10 *In the Footsteps of Buddha: Early Buddhist India*

February 17 *Church and Court in Early Medieval Europe: Early Christian, Byzantine, and Romanesque*

February 24 *Church and Court in Early Japan: Nara and Heian Periods*

March 3 *Imperial China and Mongol Rulers*

March 10 *International Gothic and Northern Renaissance Europe*

March 17 *Japan's Daimyo Culture: Kamakura, Muromachi, and Momoyama Periods*

March 24 *Medieval Hindu India: Divine Manifestations*

March 31 *The Splendors of Renaissance Europe*

CWRU Art History Classes

Museum members may audit the following selected Case Western Reserve University art history classes held at the museum January 16 to April 30.

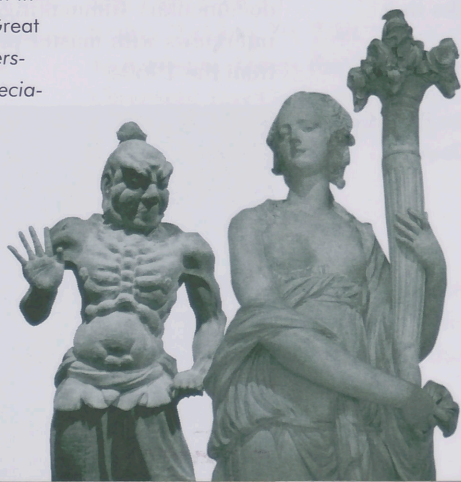
ARTH 226: *Roman Art*, taught by Jenifer Neils, Tuesday and Thursday, 10:00–11:15.

ARTH 271: *American Art and Culture: The 20th Century*, taught by Henry Adams, Monday, Wednesday, and Friday, 11:30–12:20.

ARTH 350/450: *Topics in Medieval Art: The Art and Architecture of Europe in the Middle Ages*, taught by Stanton Thomas, Tuesday only, 11:30–2:00.

Special CMA audit fee: \$75. To sign up or for information including book lists, call the CWRU art history department at 216-368-4118.

Who are these people? Learn all about the permanent collection in A World of Great Art, a members-only art appreciation course.



Scotsman's Photos of Asia in Erie

John Thomson: Photographs of China and the Far East 1864–1872

December 31, 2000–April 6, 2001. Make the short trip up I-90 to the Erie Art Museum in Erie, Pennsylvania to see a new exhibition of works by the Scottish photographer John Thomson (1837–1921), who took the first important body of photographs of the Far East, including portraits of the King of Siam, the first views of the ancient ruins of Angkor Wat, and images from Vietnam, Singapore, Hong Kong, and China. Thomson subsequently achieved fame for his social documentary photographs of life in Victorian England. The images are supplemented by objects from the same time period—porcelains and embroideries—from the Erie Art Museum's collections.

Personal Favorite

"For me, illuminated manuscripts have always been the most intimate of art forms," says Stephen Fliegel, associate curator of medieval art. "They're intended to be held at arm's length and read sequentially, much like a modern comic book. They're very personal. This pair of bifolia from a psalter reveals a wonderful interplay with the modes of Byzantine art. In 972, the Byzantine princess Theophanu married the Holy Roman Emperor, Otto II. This had a tremendous impact on medieval German art." Here, Stephen examines the matted sheet, produced in North Germany around 1230–40, in a conservation lab prior to its framing for display.

Most painting that survives from this time is found in manuscripts. "The aqueous pigments are very vulnerable—you can't so



much as sneeze nearby. But because they were protected in books, we can enjoy them today." This *Pair of Bifolia* is on view as the Object in Focus in gallery 102, January 9 through February 18.

Painter's Block



Impressionist Art Flip Cube

This cube is irresistible and almost impossible to put down! It flips to reveal nine different images of Impressionist paintings from the museum collection.

In the Museum Stores: \$6; CMA members \$5.10.

Tax-Wise Giving: Pension Plans and IRAs

Pension plans and IRAs typically grow tax-free for many years. When they are ultimately withdrawn, they are subject to income tax based on what may be decades of growth in value, and possibly estate tax as well. Thus, your heirs may receive a smaller portion of the total original value than either you or they anticipated. Taxes on retirement plans and other estate assets are progressive and cumulative.

You can designate the museum as the beneficiary on your plans, thereby removing these assets from your estate. Just request a "change of beneficiary form" from your plan administrator. Such a strategy secures your gift to the museum in the event you do not need the assets during your lifetime.

You may also find that the status of your retirement and pension plans encourages you to make charitable gifts today. If your situation allows you to withdraw funds with-

out an early-withdrawal penalty, it may be good tax planning to withdraw funds from a retirement plan in order to make your gifts this year.

There are ways to benefit heirs and the museum simultaneously. For instance, a member arranged in her will for the assets remaining in her IRA plan to be left to the museum to fund a charitable gift annuity. Her sister would receive income during her lifetime, after which the remaining annuity principal was contributed to a previously established endowment she created. A gift of retirement plan assets designated in a will passes tax-free from the donor's estate to the museum.

Of course, when considering an estate gift, donors always should review legal and tax consequences with their financial advisor.

For additional information about a life income gift or one tailored to your circumstances, please call Karen Jackson at ext. 585.

The Cleveland Museum of Art

A world of great art for everyone

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Ticket Center
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(closes at 8:00 on Wed and Fri)

Membership
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ext. 268
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Museum Stores
Museum
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Hopkins Airport
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Website
www.clevelandart.org

General Museum Hours
Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café Hours
Closes one hour before museum
Oasis Restaurant Hours
Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Hours
(members and scholars ages 18 and over)
Tuesday-Saturday 10:00-5:00, Wednesday until 9:00. Slide Library by appointment only (ext. 545)

Print Study Room Hours
By appointment only (ext. 242) Tuesday-Friday 10:00-11:30 and 1:30-4:45

Parking
Parking deck: \$5 flat rate; \$3 after 5:00. Surface lot: 90¢ per half-hour to \$7 maximum. Free for senior citizens and disabled permit holders on Tuesdays. Both lots \$3 after 5:00

Sight & Sound
Audio guide of the collection.
Free to members, \$4 others, \$3 students and seniors. Check out the new entries from the Robert P. Bergman Memorial Gallery.

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